

**ETHN 120 – Winter 2014**

T/Th 5:00 – 6:20pm

Solis Hall 109

**Professor: Jade Power Sotomayor**

jypower@ucsd.edu

Office Hours: Tuesday 3-4:30pm

(or by appointment)

Location: Cross Cultural Center

**Race and Performance****Course Description**

This course explores the ways in which racial categories and ideologies are constructed and simultaneously contested and critiqued through performance. The central goal is to teach students how to critically examine both everyday acts of performance and formal staged productions as important sites of knowledge production in Ethnic Studies. We will examine how through acts of representation, bodies are objectified, racialized and stereotyped, cultures appropriated and histories erased. At the same time, we will also look at how racialized subjects can use performance to enter social and political arenas. In the first half of the course we will study the politics of representation through examinations of stereotype, notions of authenticity, performativity, and intersectional social identities (race, ethnicity, gender, sexuality, class, and nation). At the end of this section students will generate a set of critical questions to guide their work in the remainder of the course, which will examine individual case studies including guest performances, films, and original performance texts.

**Grading Breakdown**

Class Attendance and Participation (including Community Sharing)- 20%

Weekly Writing Assignments - 20%

Performance Review Assignment– 15%

Final Research Project and Presentation- 25%

Final Exam – 20%

**Class Attendance and Participation - 20%**

Attendance is an important part of your course grade. More than one unexcused absence will result in lowering your entire grade by 2% in addition to losing participation points. Active class participation is paramount in this course, which includes engaging in class discussions and group work. Ask questions, be critical, and be respectful! **If you are someone who is comfortable talking in class, create opportunities for others to talk. If you are not someone who usually talks, move up!** Help each other, work *together*, listen, be open and be supportive. Our classroom is a community space and a safe space: we are anti-racist, feminist, queer-friendly and committed to honoring different modes of learning. As part of this grade you will be required to participate in Community Sharing. This means that once during the quarter

you will bring in an outside example of something (image, clip, article) that relates to the course readings for that day/week. You will present it to the class (5 min).

### **Weekly Writing Assignments- 25% (Due Weekly on Thursdays)**

These are two-page response papers (approx. 600 words) that are due weekly at the beginning of lecture on Thursdays. Out of the nine response papers assigned (Weeks 1-5 & 7-10) **a total of 7** response papers will count toward your grade. You can miss two without it affecting your grade. For some weeks, specific instructions may be given the week before they are due. However, for the most part, they will consist of briefly summarizing the main points and central thesis of the readings for that week, as well as coming up with three questions that will propel class discussion. These will be turned in at the beginning of class. I will not accept assignments via email. These papers are intended to be a space for exploring your critical voice, your creative voice, for reflection on and integration of the ideas presented in the readings. While you should certainly follow the conventions of good writing (grammar, spelling, organization etc) I am more interested in the student using this as an *opportunity* for learning. You will hopefully come to *enjoy* these writing assignments!

### **Performance Review Assignment – 15% (Due Week 6)**

This will be a 5-page review of a live performance that engages the course themes. You should address your own impressions of the performance, the audience, the setting, the social and historical context, performance techniques and styles, as well as the central ideas put across by the performance as it pertains to this course. Plan ahead and be sure to find an event that will satisfy this requirement.

### **Final Research Project and Presentation- 25% (Due Finals Week, March 20)**

The project will consist of students conducting research on one of the groups or styles we have focused on in the case studies, or, alternatively researching a performance site of your choice. This will consist of an 8-10 page research paper that you will then present to the class on the day scheduled for the final exam. Alternately, you may (and are encouraged to do so) submit a creative project instead of a research paper that *critically engages* the topic of your choice. If you choose to do this, you should also turn in a 3-page process paper describing your concept. Regardless, you will be required to meet with the professor no later than Tuesday of Week 7 in order to discuss your topic of choice and receive feedback.

### **Final Exam – Thursday, March 13**

Essay and short answer questions that address key terms and concepts covered in class discussions and the reading assignments. One week in advance of the final, students will be given a study guide with a series of possible essay questions that will appear on the exam.

### **Course Schedule:**

**\*\*All Readings will be available as pdfs on TED**

### **Week 1: “Race” and “Performance”**

Tuesday 1/07

Watch in Class: *Couple in a Cage*

Thursday 1/09

Read for Today:

- Richard Schechner “What is Performance?”
- Diana Taylor “Acts of Transfer” from *The Archive and the Repertoire*

### **Week 2: Representing the Other: Spectacle and Display**

Tuesday 1/14

Read for Today:

- Stuart Hall “The Spectacle of the ‘Other’ ”
- Stuart Hall “The Poetics and Politics of Exhibiting Other Cultures”

Thursday 1/16

Read for Today:

- Kristoffer Diaz’s *The Elaborate Entrance of Chad Deity* (Playscript)
- Adria Imada ““Hawaiians on Tour”

### **Week 3: Racial Masking**

Tuesday 1/21

Read for Today:

- Eric Lott “Blackness and Blackface: The Minstrel Show in American Culture” from *Love and Theft*
- Jill Lane “Introduction” from *Blackface Cuba*

Thursday 1/23

Read for Today:

- David Henry Hwang *Yellowface* (Playscript)

### **Week 4: Racial Masking Cont.**

Tuesday 1/28

Read for Today:

- Joseph Deloria “Counterculture Indians and the New Age”

Thursday 1/30

Read for Today:

- Juliet McMains “Brownface: Representations of Latinness in Latin Dance” from *Glamour Addiction*

### **Week 5: Performing Whiteness, Color-Blindness and the Politics of Authenticity**

Tuesday 2/04

Read for Today:

- Gwendolyn Audrey “Performing Whiteness” from *Performing Whiteness: Postmodern Re/Constructions in the Cinema*
- Diana Negra “Introduction” from *The Irish in Us: Irishness, Performativity, and Popular Culture*

Thursday 2/06

Read for Today:

- Brandi Wilkins Catanese “Bad Manners: Talking About Race” and “The End of Race or the End of Blackness: August Wilson, Robert Brustein and Color-Blind Casting” from *The Problem of the Color[blind]*

**Week 6: Dancing Indigeneity – Case Studies: First Nations Urban Hip-hop and Danza Azteca**

Tuesday 2/11:

Read for Today:

- Karyn Recollet “Dancing Between the Break Beats’: contemporary urban Indigenous thought and cultural expression through hip-hop”
- Elisa Diane Huerta “Embodied Recuperations: Performance, Indigeneity, and *Danza Azteca*”
- Maria Teresa Ceseña “Creating Agency and Identity in *Danza Azteca*”

Thursday 2/13 - *In-class workshop on generating central questions about Race and Performance*

Due: Performance Review

NO READING FOR TODAY

**Week 7: Necessary Theater - Case Studies – Teatro Campesino and Teatro Izcalli**

Tuesday 2/18 (NO JPS):

Read for Today:

- Yolanda Broyles-González “El Teatro Campesino and the Mexican Popular Performance Tradition”

Thursday 2/20 – Guest Lecture from Teatro Izcalli’s Macedonio Arteaga

Read for Today:

- Jorge Huerta “Intro” from *Necessary Theatre*
- Teatro Izcalli’s *Nopal Boy* and “Chicano Rehab”

**Week 8: Fashioning the Self – Case Studies: Ballroom Culture and Southern Domestic Workers**

Tuesday 2/25 – NO JPS

Read for Today:

- bell hooks “Is Paris Burning?”
- TBA

Watch in Class:

- Jenny Livingston *Paris is Burning*

Thursday 2/27

Read for Today:

- E. Patrick Johnson “Nevah Had a Cross Word: Mammy and the Trope of Black Womanhood” from *Appropriating Blackness*

**Week 9: Stages and Ciphers - Case Studies: Puerto Rican Bomba and Global Hip-hop**

Tuesday 3/04 (NO JPS)

Read for Today:

- “New York *Bomba*: Puerto Ricans, Dominicans, and This Bridge Called Haiti” by Raquel Z. Rivera from *Rhythms of the Atlantic World: Rituals and Remembrances*
- “From *Soberao* to Stage: Afro-Puerto Rican *Bomba* and the Speaking Body” by Jade Power Sotomayor

Thursday 3/06

Read for Today:

- Halifu Osumare “Global Hip-hop and the African Diaspora”

### **Week 10:**

Tuesday 3/11

- TBA

Thursday 3/13

In-class Final Examination – BRING BLUE BOOKS

**Final Exam Meeting: Thursday, March 20 @ 7:00-10:00pm. Location TBA**  
**Presentation of Final Projects (and Class Potluck\*\*\*)**

ADA Statement – Any student with a disability or condition that compromises her ability to complete course requirements should notify the professor as soon as possible. The professor will take all reasonable efforts to accommodate those needs. If, as a result of a disability, you cannot accept the content or terms of this syllabus, notify the professor within one week of receiving syllabus.

#### **\*\*\*\*\*A NOTE ON READING ASSIGNMENTS\*\*\*\*\***

The success of your performance in this class, and the overall success of the class as a whole, is contingent upon you completing the assigned readings. Class will be largely discussion based and will thus require that *everyone* do the reading. Please take responsibility for your role in this and do your best to come to class prepared and ready to discuss.

#### **\*\*\*\*\*A NOTE ON CLASS CONDUCT\*\*\*\*\***

I ask that you be please be *present* in our class. Without your presence, we cannot work to build the community learning space that will most facilitate our journey this quarter. Presence requires your physical presence but it also means committing yourself to 80 minutes of learning, discussion, thinking, questioning. While I understand that we all have lives that demand of our time and mental energies (family, work, other classes, activism, life) I ask that you do your best to bring your (full) self to our classroom. Furthermore, I do not believe in creating (yet another) space for the disciplining of bodies, and thus I do not have “rules” about tardiness, cellphones etc. However, that does not mean that respectful conduct does not apply here. This means that repeated tardiness, getting up and leaving the classroom, texting etc is considered disrespectful and disruptive both to the professor and to other students. I in turn, commit to helping you in whatever way possible.

### **Majoring or Minor in Ethnic Studies at UCSD**

Many students take an Ethnic Studies course because the topic is of great interest or because of a need to fulfill a social science, non-contiguous, or other college requirement. Often students have taken three or four classes out of interest yet do not realize how close they are to a major, a minor, or even a double major. An Ethnic Studies major is excellent preparation for a career in law, education, medicine, public health, social work, counseling, journalism, government and politics, international relations, and many other careers. If you would like information about the Ethnic Studies major or minor, please contact:

Daisy Rodríguez, Ethnic Studies Department Undergraduate Advisor  
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